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Cultural Heritage and Visual Media: Urdu Films as Drivers of Mughal Architectural Tourism in Lahore

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ABSTRACT

Mughal architecture is a strong artistic combination of the Persian and central Asian style of architecture which has by then evolved into Indo-Islamic Architecture. It depicts the diverse cultural landscape of Pakistan which can enhance tourism potential in the country. Lahore is considered as the most visited city in terms of local tourism but still it has potential to capture a large amount of tourists. Media practices are the best way to create an awareness regarding tourism potential of Lahore. Films can be an impactful communication source to depict the grandeur of Mughal architecture in various ways. Numerous researches have been found to study the impact of portraying Mughal sites in Indian films but there lies a research gap in terms of Pakistani film communication perspectives. This research paper explores how Mughal architecture can be visually communicated in the cinematic landscape, influencing perceptions and generating interest in Lahore as a tourist destination. For this purpose, an in-depth interview method under the lens of Agenda Setting Theory was adopted to explore the Mughal tourism portrayal in films. This study focuses on Urdu films as a medium to unravel the distinct ways in which Mughal splendor is portrayed, celebrated, or even reimagined in popular cinema and how these visual representations contribute to the promotion and development of tourism in Lahore. Inter-religious Architecture. The findings of this study shows that Urdu films can be a powerful source to engage and make the audiences aware of Lahore as an attractive Mughal tourism site. Due to non-consistency of Urdu film production in Pakistan, this potential is still not explored by film makers and there is a lot of room to create an impact.

Keywords: Mughal Architecture, Heritage Tourism, Visual Communication, Agenda Setting, Urdu Films



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Introduction

Mughals ruled the Indian subcontinent in the 16th, 17th, and 18th centuries. During this period, the Mughal Empire built their very own kind of architectural marvels in Hindustan (India), now named "Mughal Architecture". Mughal Architecture is a strong artistic combination of the Persian and central Asian style of architecture which has by then evolved into Indo-Islamic Architecture (Meetei). The Mughals had chosen major cities of the Indian subcontinent to build many royal buildings there. After the partition of India (1947), the importance of Lahore as a savior of historical and cultural buildings has increased a lot. A significant amount of Mughal Architecture exists in Lahore, including 13 gates of Lahore, Lahore fort, Badshahi mosque, Shalimar garden and many more (Waheed & Khan, 2023).

Mughal's architecture serves as a powerful visual communication catalyst, transcending time to convey narratives of grandeur, cultural richness, and historical significance. Through its triggering designs, symmetrical patterns, and majestic structures, Mughal architecture communicates the decorum of Mughal darbar, sanity of law and cultural boundary of that era. It depicts the way Mughals ruled India (Jarrett, 1948). These architectural marvels, such as the Shahi Hamam, Badshahi Mosque, and Lahore Fort, function as symbols that resonate with both local and global audiences

Keeping in mind the 62.8% literacy rate of Pakistan (Pakistan economic survey 2022-23), visual messages are the best method of communication among many people. Mughal Architecture's visual allure made a strong impact on the human mind and built narrative for not only that period of time but, intrigue the artistic mind of present times intriguing films, photography, and tourism promotion. Films like Bol, Mah e Mir and Maula Jatt are shot in Lahore cultural sites, convey a special kind of visual message and develop a sense of royalty (Khan et al., 2022; Rehman, 2016). Some of the films, like Mughal e Azam, Panipat and Jodha Akbar, in which Mughal architecture is designed to show the grandeur of that era. Visual elements embedded in Mughal architecture evoke emotions, convey a sense of identity, and contribute to shaping the narrative of the regions they adorn (Rezavi, 2022).

Around 1.9 million tourists visited Pakistan in 2023, contributing 138.8 billion rupees of employment in Pakistan in 2021. Although this growth decreased after the COVID-19 pandemic, these statistics show the potential of international tourism development in Lahore. Two UNESCO world heritage sites exist in Lahore and both of these are Mughal marvels. As stated earlier, Lahore Shahi Qila is the second most international tourist attraction in Pakistan. So, it can be a strong source of international tourism in Lahore (PTDC, 2023)

Problem Statement

Keeping in mind the available data about Lahore tourism, there is a need to study the role of films in communication Mughal tourism in the city. Existing literature mentioned the role of Indian films in terms of Mughal architecture portrayal inside India (Rezavi, 2022). But there lies a research gap in accordance with Pakistani perspective and context. Urdu is the primary language in which local film makers create films. This study examines primarily the role of Urdu film in Lahore tourism communication. This research paper embarks on a comprehensive exploration of the role played by Mughal architectural heritage as visual communication catalysts. The study aims to dissect how the grandeur of Mughal architecture is visually communicated in the cinematic landscape, influencing perceptions and generating interest in Lahore as a tourist destination. By focusing on Urdu films as a medium, the research seeks to unravel the



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distinct ways in which Mughal splendor is portrayed, celebrated, or even reimagined in popular cinema and how these visual representations contribute to the promotion and development of tourism in Lahore.

Research Questions

RQ1: How effectively does Mughal architecture serve as a visual communication catalyst in shaping agenda to promote Mughal heritage tourism in Lahore?

RQ2: In what ways can Urdu films contribute to promoting Mughal heritage tourism in Lahore through cinematic media agenda setting?

Research Objectives

To examine the visual communicative power of Mughal architecture in the context of Lahore's cultural and tourism landscape

To identify gaps in current Pakistani film practices regarding the representation of Mughal sites, in comparison with regional cinema.

To assess the agenda setting of Urdu cinema as a tool for promoting Mughal architecture and heritage tourism

To examine view point of agenda setters such as filmmakers, tourism authorities and communication experts on using film as a medium to boost heritage tourism in Lahore.

Literature Review

An extensive study of literature has been conducted and the available literature is reviewed thematically. The emerged themes are mentioned below.

Inter-religious Architecture

Detailed examination of literature showed that Mughal architecture has a vast range of inter-religious decoration and art work to show the association of rulers with major religious classes of society. Despite being Muslims rulers, Mughal tried to portray symbols that were used by other non-Muslim architects of the sub-continent (Hindustan). Usage of the Lotus symbol also shows the significance of the king's intention to bring major religions of Hindustan (Hindus & Muslims) together in a form of architectural marvel. Because it is established through the literature that lotus is a holy symbol for Hindu cultural heritage. Lotus is also considered to be the symbol of peace and harmony. Lotus symbol is widely used by Mughal architects especially in the wall cuttings of Taj Mahal, Agra (Meetei).

It is also observed in the literature that for the purpose of getting people of different religions together tile work done in Akbar is liberally employed. This is also because of the Mughal's passion about the perfection in architectural work but it depicts a very special kind of inter-religious harmony message. As stated in an existing study (Gill, 2021)

“This is in marked contrast to the Punjab style of tile work where the delineation between individual tiles forming mosaic patterns is hard to discern, which suggests that different techniques in the assembling and fitment of tiles on buildings were employed in the two regional styles.”

It is also mentioned in literature that the domed shaped roof canopies of Akbar's tomb were inspired by the wooden domed canopies of the tomb of Sufis and Shykhs. This shows the connection of Mughals with Islamic Sufi thoughts.

Not only Hindu-Muslim sort of symbols and design are presented by Mughal architects but also Christian, Buddhist and ancient Roman holy symbols were also placed in



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Mughal building works. A halo symbol which is considered to be a symbol of glory in ancient Roman, Christian and Buddhist script is also used by Mughals (Khan & Kamal, 2022).

Astrological Visual Illustrations

Mughals were very much interested in astrology and omens. They plan their daily workings according to the positions of stars. Contemporary historians also mentioned that before going to death bed, emperor Humayon was ordering his mathematician to calculate the position of venus (Wescoat, 2024).

There is little research work done in Pakistan about the astrological visual illustrations of Mughal architecture. Most of the literature found is by foreign and Indian researchers. A wide spread research done by Ebba Koch is the key book to unveil the artistic spectrum of Mughal architecture. His work is concerned with the reigns of Jahangir, ShahJahan and Aurangzeb. But the architectural work done in the reign of Akbar is not well discussed. Besides this, Koch gives a deep insight of Mughal architectural splendor. All Allahabad tombs have excellent stucco vaults patterned with a network, developed from stars arranged in concentric circles with clusters of lozenge-shaped muqamas (Koch, 1991).

In a detailed research about Humayun Tomb, literature shows that the Mughal architect depicts a wide range of astrological star illustrations. These illustrations even belong to Hindu mythologies. Stars that are considered to be the source or symbol of power, health and sustainability are used in the walls and roof artwork. The placement, alignment and structure of specific stars are also made in detailing, keeping in mind the directions and view. The six pointed stars on the gates and arches of Humayon's tomb are considered to be tantric symbols of union of sakti and siva. Sakti and siva are translated as power and luck in Sanskrit. This same star also has a significance in islamic astrology too. It was used by early Muslim architects too (Lowry, 1987).

These astrological illustrations were made by Akbar after the death of Humayun but It is also observed in the literature that Humayun himself was very much interested in astrology. His court was divided into the groups and each group was allowed to sit in the circle that was related to it. Like Indian officers sit in the circle of saturn and sayyids and Muslim ulema used to sit in the circle of Jupiter. Every circle is also designed likewise.

“Akbar inherited the Humayun's interest in astrology, that how he created "carpet of mirth" (basdt-i nishalt), composed of a series of circular spaces: The first circle which corresponds to the crystalline sphere was white, the second blue, the third black like Saturn, the fourth, which was the house of Jupiter, was light brown and so on.” (Lowry, 1987)

Sun Symbols to Show Power, Royalty

Other studies have considered that solar symbols were very much used by Mughal architects. As sun is considered to be the source of power and sign of grandeur, it is used by Mughal architects to show the grandeur and great power of the huge Mughal Empire. Moreover, emperors believed themselves as the sun of earth from which all the empire and its people are getting light. That's why sun symbols were considered favorites (Thomas, 2021).

Akbar was the one who was very concerned about the presentation of solar illustrations in architectural marvels. He started using the sun as the symbol of great power in building the architecture like in Tasbih Khana of Red Fort, Delhi and Lahore Fort. In the northern part of the Khas Mahal, is a further interesting instance of a solar symbol, this



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time in the form of the radiant sun used as a decorative motif. The sun not only depicts power but also justice and kindness.

The comprehensive study also gives the example of the sun motif that is located at the center of the interior of the arch that embarked the scales of justice, surrounded by vegetal ornamentation and situated above a perforated screen under which flows the Nahr-i-Behisht. The concept of sun and divinity is also well addressed in Mughal architecture. Sun is referred as the divine light illuminating the king to get divine support in the rule. It is interpreted as a metaphor for the efficient administration of justice under the all-encompassing rule of the divinely illumined Mughal emperor (Thomas, 2021).

The research to date also embarked light on the picture wall of the Lahore Fort that has tiles emplaced on the wall with symbols of simurghs displayed. The motif of simurghs circling inside an eight-pointed star, clearly indicates the possibility that the motif in this instance could resemble shamsa (persian name of sun) too, that has eight vertices spreading out from the center and is surrounded by simurghs and other birds (Malecka, 1999).

It is studied that Jharoka Darshan is used to present the King as a symbol of the sun himself. As discussed earlier, Mughal emperors considered themselves as the “earthly sun”, they used to come to a specific balcony which was designed and decorated with the shape of sunlight rays. They give a sight of their presence in the balcony (named “Jharoka”) so that the ministers, soldiers and public get the impression that the King was shining like the sun and his power was enforced. This daily ceremony is known as “Jharoka Darshan” and that Jharoka(Balcony) is designed in the shape of sun shows what Mughal architect visually communicates (Gommans & Huseini, 2024; Thomas, 2021).

Pan Cultural Architectural Experiments

As Mughals migrated from central Asia, they came up with the architectural ideas of central asia specifically what Zahir ud din Babur inherited from his Timurid ancestors. Initial Mughal architecture had a wide impact on the Timurid class of architectural designs in their buildings. Some of the buildings were built as a replica of central asian monuments. Akbar made Humayun’s tomb taking inspiration from Gur e Amir, the tomb of Turco-Mongol emperor Timur. But it has some architectural additions referring to the Indian style of building designs. For example the use of white marble is considered purely to be an Indian style. It was used in pre Mughal India especially in the architecture of tombs. The combination of red and white marble was also used in the tomb of Ghiyas ud din Tughlaq (Lowry, 1987).

Data from studies have identified that Mughal and their specific sort of architecture is well inspired by Persian style of architecture. Tarah was referred to as a map of some area or structural road map of any building or city. The fort of Shahjahanabad was constructed according to the tarah map ratified by the emperor. The bazaar at that fort was made by Shahjahan after having seen the map of a bazaar in Baghdad. Same is the case with Lahore Fort where “Khawab Gah(Bed Chamber)” of the king was made after taking notes from the map of some royal buildings in Baghdad (Rezavi, 2022).

It is also observed by the early researchers that usage of glazed tiles also has multi-cultural experiments that lead to a new discovery of making tiles. The making of dark blue glazed tile needed to have arsenic in it but with the merger of Delhi and Lahore style of tile glazing Mughals emerged with non-arsenic dark blue glazed tiles. As revealed from several studies (Gill, 2021).

“The fact that the dark blue glazes from the Lahore/Punjab style of tile-work have little or no arsenic content, not exceeding 0.2% when present, and rarely being more than half



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the cobalt concentration in such instances (based on results from ongoing research), clearly implies that cobalt from different sources were being used for tile-work at the two centers of Delhi and Lahore/Punjab in Mughal northern India.”

Moreover, the presence of umayyad, abbasid and ottoman architectural experiments in Mughal architecture is also found mentioned in the early literature (Abdullahi & Embi, 2013) shows what this Mughal marvels visually communicates.

Mughal Heritage Tourism as Game Changer

Heritage tourism is considered to be a good source of revenue generator in every region of the world. Egypt and India are the key examples to that, where tourism is adding a fine amount of money to their national GDP as the stats shows the heritage tourism is adding 10 to 15 percent in the GDP of Egypt (USAID, 2023). Whereas Indian Tourism is the third largest foreign exchange earner of the country The Indian tourism and hospitality industry has emerged as one of the key drivers of growth among the services sector (Chavan & Bhola, 2014).

Detailed examination of literature proves that Pakistan has the strong potential to carry out the huge burden of heritage tourism and generate a good amount of revenue through it. Pakistan is considered to be first in south Asia having a full impact of Islam in its heritage sites as also discussed earlier (Farooq, 2018). Moreover, the Tourism climate index of Lahore is considered to be excellent and suitable for the tourists especially in winters while summers are less favorable (Shahzad et al., 2021).

Tourism performs a vital role to enhance economic growth all over the world. It benefits the socio economic structures by giving job opportunities to 319 million people worldwide and accounts for 10.4% of the World's Gross Domestic Product (GDP) (WTTC 2019). In 2019 International tourist arrivals have reached a total of 1.5 billion worldwide with a growth of 4% (UNWTO 2020). Tourism has become the fastest and largest economic sector in the world. World export in goods and services now represents a 7% share of international tourism that was 6% back in 2016. The year of 2017 was declared as the International Year of Sustainable Tourism for Development. The report forecast the long term effect of tourism in such a way that International tourist arrivals between 2010 and 2030 are expected to increase by 3.3% per year. It is estimated to reach 1.8 billion people. The market share of the emerging economies increased by 45% in 2016 and is expected to reach 57% by 2030 (UNWTO 2017).

Tourism is also contributing 3.7% in the economy of Pakistan as the last statistics provided by Pakistan Tourism Barometer 2022 report. Also Pakistan is ranked on 3rd position in terms of tourism in South Asia. Keeping in mind the tourism potential of Pakistan, Lahore might be a cultural hub of Pakistan as here lies two of UNESCO world heritage sites. One is Lahore Fort and second is Tomb of Jahangir Shahdara, Lahore. (PTDC, 2022). This research aims to analyze the potential of Mughal architecture as a heritage tourism catalyst in Lahore.

Mughal Architecture Presentation by Films

It has been conclusively shown in the literature that Indian cinema is the biggest cinema of the world as it has the largest footprint in terms of audience. The Indian population has grown and its impact also got vast (Stafford, 2006). Films try to build a narrative and promote a specific set of ideas. Indian films and filmmakers

Popular films can make the viewers embark on travel in order to experience the physical properties depicted in the film (e.g. sceneries, films settings, or landscapes), or to share the emotions and attitudes linked to the actors or the storyline. Film-associated



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experiences are inscribed into the memory by associating them with the real life setting and experiences (Hudson & Ritchie, 2006; Iwashita, 2006; Strielkowski, 2017).

Numerous studies have argued that films have the potential to set a specific agenda in masses. Indian films have used Mughal architecture for the presentation of grandeur and royalty in the cinematic landscape. Films like *Anarkali* (1953), *Mirza Galib* (1954) and *Jahan Ara* (1964) presented Mughal Architect with set designs amplifying the Mughal splendor. Dilip Kumar starrer *Mughal-E-Azam* (1960) shows the passion of Indian cinema toward portraying Mughal buildings as perfect visually appealing source. (Tribune, 2023; (Bashir & Mir).

Early films used designed sets to depict Mughal architectural marvels. Modern films used the real life Mughal buildings to portray the visual aesthetics of Mughal architects. Films like *Jodha Akbar* (2008), *Bajirao Mastani* (2015), *Panipat* (2019), *The Empire* (2021) and *Taj: Divided by blood* (2023) used actual Mughal monument locations including Taj Mahal, Red Fort and Agra Fort as shots location.

Keeping in mind the theory of Agenda Setting, films can be truly used for making people aware of the importance of Mughal architecture as visually communicating and captivating tourism spots (Wang et al., 2024). Another research question arose here is whether or not Urdu films can promote Mughal Heritage Tourism in Lahore?

Theoretical Framework

The theory provides the lens to get the microscopic view of the research problem. It acts like a building block to study ideas in a proper dimension. For this purpose, this research chosen media agenda setting theory to analyze the impact and potential of Urdu films to establish a behavioral efficacy regarding the Mughal tourism in Lahore

Agenda setting theory clearly states that it is media which set the agenda of audiences and create perception about specific things. Mass media influence the thinking patterns of people to make them think in certain pre-determined patterns (Zain, 2014). According to Rogers and Dearing (1988), agenda setting in relation with media is interconnected with three different agendas; public agenda, media agenda and policy agenda. This study explored the media agenda of Pakistani film (primarily the Urdu language films) to support Mughal tourism in Lahore (Dearing & Rogers, 1996).

Media agenda is totally dependent on the media makers. The mind behind the content creation defines which type of media is going to be created and what type of impact they wanted to drive from it (Shaw, 1979). This notion of media agenda setting theory is totally aligned with interests of this study. It provided a lens to study the potential usage of Urdu films to promote Mughal architecture ultimately leading to increased heritage tourism in Lahore. It is the media which can create a positive perception about Lahore Mughal architecture site and intrigue them to visit it.

Research Design

In accordance with the provided lens of Media Agenda Setting Theory, this research chosen qualitative In-depth interviews method to study the potential of Pakistani Urdu films to promote Mughal tourism in Lahore. For this purpose, the semi structured in-depth interviews of Pakistani film makers, communication experts and tourism authorities were conducted. There were 6 total participants (N = 6) of the in-depth interviews from Pakistan.

As the study is the scope of this study is based on Pakistan and Urdu films, the target population of this study is Pakistan. To contact the respondent for the research purpose, the snowball sampling technique was used for the convenience of the researcher.



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Keeping in mind the qualitative nature of the study, all the six respondents from Pakistan were contacted and a semi structured was shared with them.

According to the demand of the study minor changes have been incorporated in the semi structured questionnaire at the time of interview. Most of the interviews were conducted online using WhatsApp as the primary source of communication among respondents while a few interviews were conducted face to face. All the interviews are recorded for research purpose. The respondents were also sensitized about the nature and objectives of the study. The respondent's convenience and availability were kept in mind at the time of interview. Interviews were conducted unless the researcher doesn't need any further explanation. The in-depth interviews helped to understand the cinematic potential of Urdu films for Mughal heritage tourism promotion in Lahore.

Table No. 1: Participants in In-depth Interviews

Sr. #	Sample	No. of Respondents
1.	Communication Experts	2
2.	Film Makers	2
3.	Tourism Policy Makers	2

Findings and Analysis

Visual Attraction in Lahore's Mughal Architect

RQ1: How effectively does Mughal architecture serve as a visual communication catalyst in shaping agenda to promote Mughal heritage tourism in Lahore?

Findings of this paper suggest that Mughals used the symbols, signs and emblems to project justice, power and strength. Although most of the early researchers focused on Indian Mughal heritage sites, some of them also discussed Lahore. UNESCO considered two sites of Lahore i.e. Lahore Fort and Tomb of Jahangir as world heritage sites.

By interviewing communication experts, it is augmented and stated by most of the respondents that Mughal architecture has a strong visual attraction regardless of the hundreds of years passed to these marvels. One of the interviewee from Tourism Department of Punjab responded

“Although In Pakistan, no strong work has been done on the visual potential of Mughal architecture The only extensive research done in this regard is done by Ebba Koch approximately thirty years back.”

It also has been stated by a film maker that Mughal symbols are not only for decoration. It is a whole policy decoding. Film makers need to study a lot before making a cinematic piece on Mughal architecture. Otherwise, the romanticism can serve the purpose of tourism promotion. One of the respondent stated that

“Mughal Heritage sites as Mughals used signs and symbols to communicate among the people of India. Elements of images like color, line and shapes indicate specific messages. It is estimated that the visitors and tourists of present time also feel attracted towards the visual arts present in the Mughal architecture.”



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The majority respondents were supporting the fact that there is a lot of visual communication potential in Mughal architecture existing in Lahore to set a tourism centric public and policy agenda.

Urdu Films to Enhance Mughal Tourism

RQ2: In what ways can Urdu films contribute to promoting Mughal heritage tourism in Lahore through cinematic media agenda setting?

It is observed that India has used film medium to promote Mughal Heritage and it is engaging a lot of tourists in these sites. Taj Mahal is one of the building in India, is gaining a lot of tourists as shown in literature (UNTW, 2020)

Although talking about the Urdu films, most of the respondents were found to be dissatisfied with the ongoing work of Urdu film industry to promote Mughal architecture.

One of the communication expert stated that

“Pakistan and Lahore film makers still are not using Mughal Architecture to add attractive visual features to the cinematic experiences.”

When investigated about the record of movies and films shot in Mughal buildings, the heritage and walled city authority of Lahore excused themselves from having any such record. The respondent from tourism authority stated in such a way

“Although, some filmmakers did work using Mughal Architecture as the primary set. For instance, some shots of “The Legend of Maula Jatt”, “Mah e Mir” and “Bol” are recorded in Mughal Lahore showing a different kind of visual message and can attract tourists. But talking about the record, we don’t have any record of it. Even the films in initial Pakistani cinema also had a lot of recordings here but unfortunately the department neither have the any physical record of it nor the video clips.”

Overall Mughal Architecture’s tourism potential and agenda setting for enhancing tourism is still unaddressed in Pakistan. Most of the respondents found to be convinced with the fact that one can take notes from the Indian film industry in this regard. Films could be a best Medium to set the agenda of Mughal heritage Tourism in Lahore.

Table No. 3: Findings Themes and Indicators

Themes	Indicators
1. Visual Attraction in Lahore’s Mughal Architect	<ul style="list-style-type: none"> • Usage of signs and symbols • Portrayal of Power and Justice • Attraction to human eyes
2. Urdu Films to Enhance Mughal Tourism	<ul style="list-style-type: none"> • Indian Films Using Mughal Architecture • Non availability of Official Records • Some work in Pakistan

Conclusion

It has been strongly argued by majority of in-depth interview respondents that Mughal architecture strongly communicates through the visuals presented in different ways. It gives the sense of royalty, grandeur and splendor. Varying from inter-religious messages, Mughal architecture also gives the pan cultural vibes by the combination of Persian, Timurid and Indian style of wall and roof art work. Mughals also portrayed the power



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structure of their empire by inputting signs of sun and presenting Jharoka Darshan as emperor's divinity.

Moreover, astrological illustrations used in the architectural arts of Mughal era buildings also manifest the star sign's importance for routine work and diplomatic decisions of emperors. In the light of these literature findings, Mughal architecture can be easily used for giving specific kinds of visual messages which can easily appeal to the human mind.

Besides this, tourism through Mughal Architecture could be a good source of heritage promotion and revenue generation for countries like Pakistan as Indian neighbors are the closest successful example. Pakistan is also declared as an emerging tourism strengthened country by UNESCO. (Dawn, 2023) Indian films used to depict Mughal heritage are not only getting importance but also enforcing the viewers to visit Mughal heritage spaces very often. Pakistan can also use the film medium to promote Mughal architectural heritage for tourism in Lahore. Pakistani Films like Bol, Maula Jatt and Mah e Mir already had some shots presenting Mughal Architecture.

This research enforce the importance of cinematic medium to promote Mughal Tourism in Lahore (having two UNESCO world heritage sites). The findings of this study suggests that Urdu film industry in Lahore have a vast range of possibilities to portray and present Mughal architecture in cinematic landscape. This would not only enhance the film medium but also provides a strong agenda setting platform to promote tourism economy based on Mughal architecture in Lahore.

Limitations

Lack of Funding Resources

Non availability of official records

Non availability of enough Literature about Pakistan

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